WEST SIDE STORY

EMERSON COLLEGE ALUMNI ASSOCIATION

CONGRATULATES

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FOR

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AND

ENRICHING CAMPUS LIFE WITH MUSIC AND DANCE

"Pilot pens! You have to hold onto them with two hands."

—Rodney Dangerfield

"Get your claws off my Pilot pen. I don't get no respect!"

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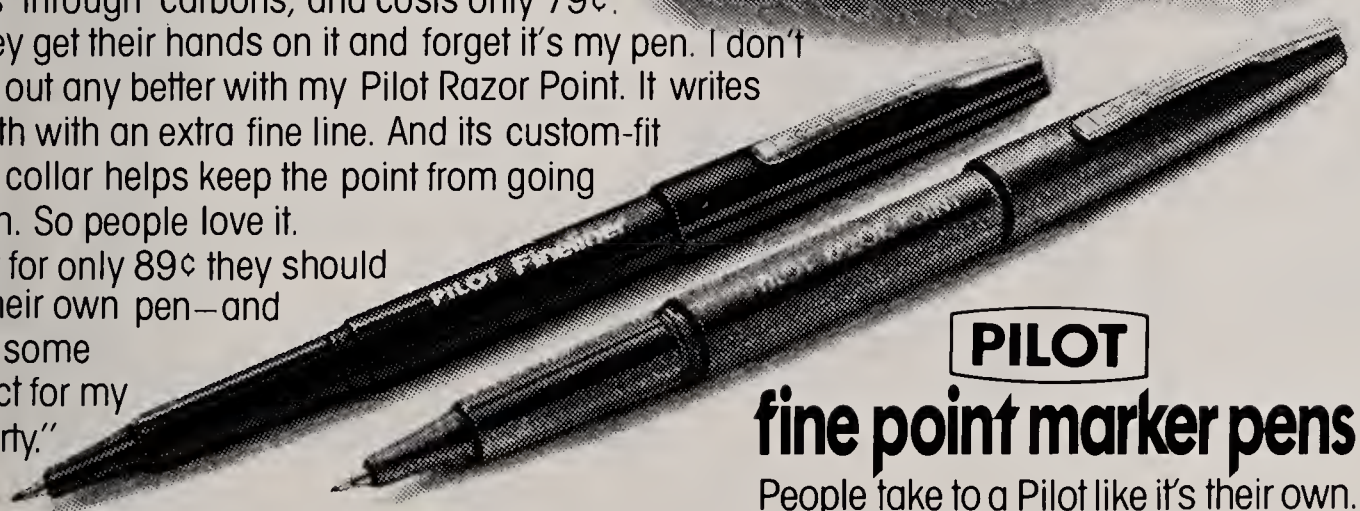

PILOT

fine point marker pens

People take to a Pilot like it's their own.

EMERSON FILM SOCIETY

presents
the

annual spring student film festival

thur
May 13
fri
May 14
7:30 pm

at
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the
carriage house

JOHN HANCOCK HALL
May 6, 7, 8, 1982

THE MUSICAL THEATRE SOCIETY
OF
EMERSON COLLEGE
in association with
THE DIVISION OF THEATRE ARTS
presents
THE TWENTY-NINTH ANNUAL SPRING MUSICAL

WEST SIDE STORY

(based on a conception by Jerome Robbins)
BOOK by ARTHUR LAURENTS
MUSIC by LEONARD BERNSTEIN
LYRICS by STEPHEN SONDHEIM

Production Staged and Directed by
LEONIDAS A. NICKOLE

Musical Direction by
TODD C. GORDON

Choreography by
MARLENA YANNETTI

Settings Designed by
HARRY MORGAN

Costumes Designed by
MARY THOMASINE HARKINS

Lighting Designed by
JANE REISMAN

Technical Direction by
JACK NARDI
PAT SERIO

Stage Managers
ERIN VICTORIA EGAN
EMMA LEONE PALZERE

Production Pianist
MICHAEL SIFF

Production Stage Manager
MATTHEW MORGAN

Produced by
ROBERT DUTTON DAWN STEINBERG

Produced through special arrangement with Music Theatre International, NYC
Original Production produced by Harold Prince and Robert E. Griffith
Directed and Choreographed by Jerome Robbins

B.N. PRODUCTIONS, INC.

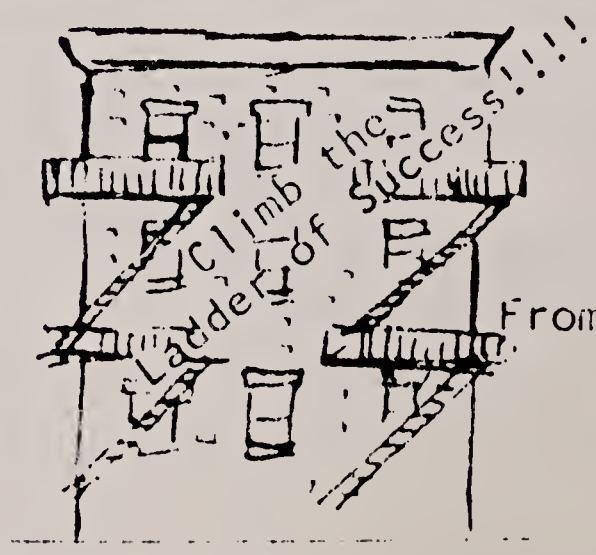
Theatrical Lighting
& Supplies

123 Forest Street
Saugus, MA 01906
(617) 233-4524

Congratulations to
The Cast & Crew of
WEST SIDE STORY

The Office of the Dean of Students congratulates the cast and crew of **West Side Story** and applauds their achievement

WEST SIDE STORY ...



From Career Services

DEDICATION

We, the on-stage company of *West Side Story* gratefully dedicate our performance to:

The People who never take a
Curtain Call . . .

Your work goes on behind-the-scenes, in the scenic shop, at the control panel or in the wardrobe room. You don't get the applause, or the rave notices, just the professional satisfaction of a job well done. But without your technical experience and skill there would be no show, no applause, no theatre.

To you, our Production Staff, we offer our sincere appreciation.

Dedication extracted from Theatre Crafts Magazine

Best Wishes to

WEST SIDE STORY

From all the gang at

Saga

CORPORATION

Knock 'em dead wishes to a

"COOL" cast and crew of

WEST SIDE STORY

The Class of 1982

Best wishes and continued success
to your marvelous organization

SHIRLEY TERRILL STUDIO

of Dance & Drama
139 Branch St.
Lowell, Mass. 01852
663-4637

CAST OF CHARACTERS

The Jets

Riff . . . . . Neil Lyons
Action . . . . . Christopher Clavelli
A-Rab . . . . . Scott Mullins
Baby John . . . . . Bill Martel
Snowboy . . . . . Barry Gallo
Big Deal . . . . . Jon Potter
Diesel . . . . . Martin Griffin
Gee-Tar . . . . . Patrick F. Kelley
Tiger . . . . . Greg Wine
Dino . . . . . Michael T. Byrne
Tony . . . . . David T. O'Donnell

Their Girls

Graziella . . . . . Tammy M. Bower
Velma . . . . . Moe Gilbride
Minnie . . . . . Linda M. Boulanger
Clarice . . . . . Kathleen E. Hassett
Pauline . . . . . Linda Jean Macchi
Anybodys . . . . . Denise DeLong
Julia . . . . . Jennifer L. Watson
Jenny . . . . . Julie Spielman

The Sharks

Bernardo . . . . . Roger Rignack
Chino . . . . . Mario Cantone
Pepe . . . . . Braulio Castillo
Indio . . . . . James Raposa
Jose . . . . . Kevin Walker
Anxious . . . . . Jack L. Mezo
Nibbles . . . . . Billy Nagle
Toro . . . . . Craig J. Martone
Moose . . . . . W. Kevin Young
Armando . . . . . Jonathan Stuart Cerullo

Their Girls

Anita . . . . . Soraya Rodriguez
Maria . . . . . Monique Maria Martinez
Rosalia . . . . . Merri Sugarman
Consuelo . . . . . Lynn Michele Roderick
Teresita . . . . . Debra Ann Gruttadauria
Francisca . . . . . Dawn Marion Sykes
Estella . . . . . Sybil Elizabeth Scoby
Margarita . . . . . Meryl R. Natter
Juanita . . . . . Lisa M. Gelabert
Rosa . . . . . Eileen Perlman
Carmen . . . . . Dana Elizabeth West

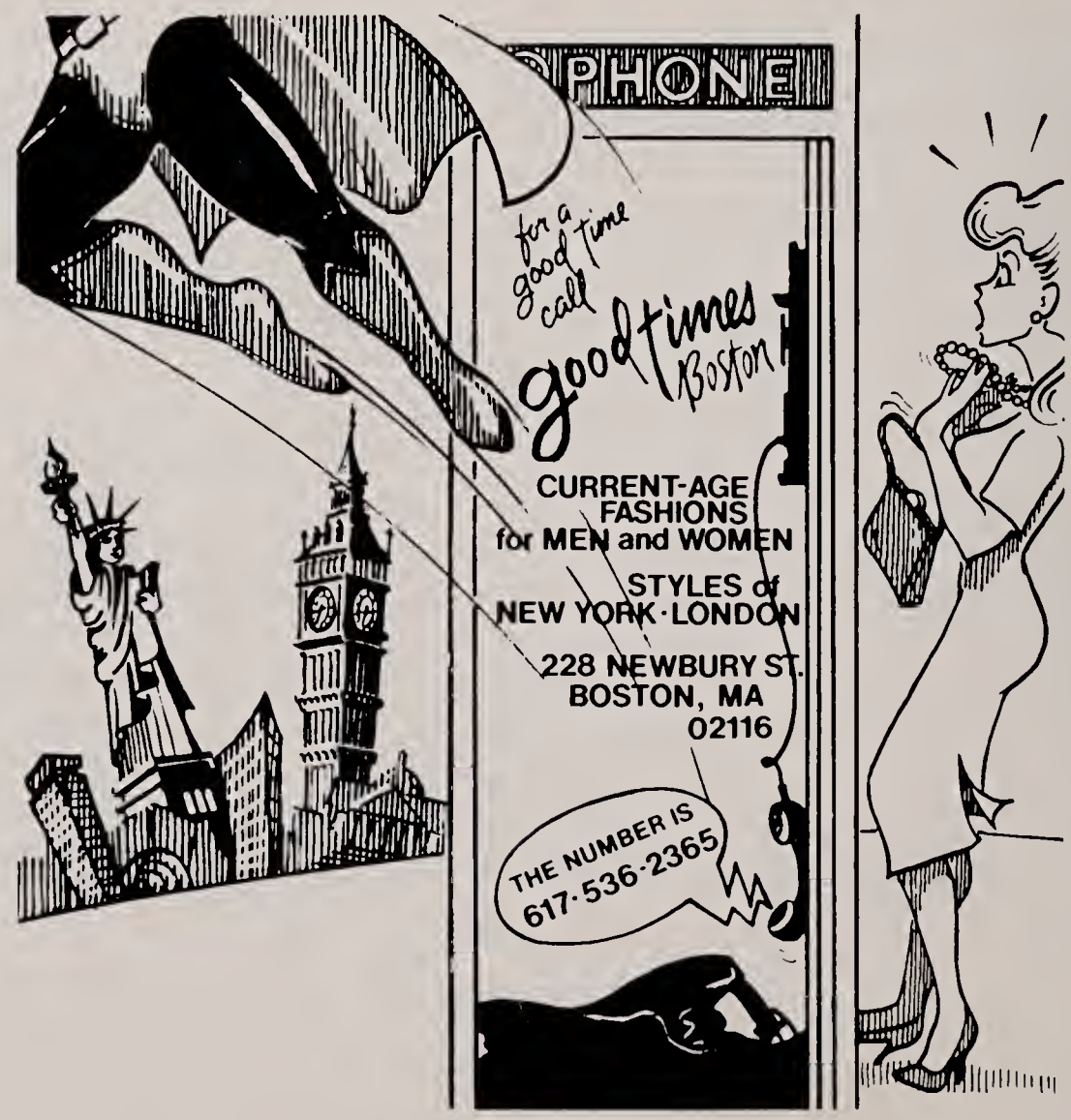
The Adults

Doc . . . . . Robert Haven
Krupke . . . . . Terrence C. Donilon
Lt. Schrank . . . . . Ted Cantone
Glad Hand . . . . . Michael Robert Chopoorian

SPECIAL CITATION

IN APPRECIATION for his sincere concern for musical theatre at Emerson College and for his unending support of the Annual Spring Musical, The Musical Theatre Society wishes to acknowledge:

Dr. John Zacharis



SYNOPSIS OF MUSICAL SCENES

ACT ONE

Scene: The action takes place on the West Side of New York City during the last days of Summer.

Prologue: **The Months Before** ..... Jets and Sharks
5:00 P.M., The Street
Jet Song ..... Riff and Jets
5:30 P.M., A Back Yard
Somthing's Coming ..... Tony
6:00 P.M., A Bridal Shop
10:00 P.M., The Gym
The Dance at the Gym ..... Jets and Sharks
Maria ..... Tony
11:00 P.M., A Back Alley
Tonight ..... Tony and Maria
America ..... Anita, Rosalia and Shark Girls
Midnight, The Drugstore
Cool ..... Riff and Jets

THE NEXT DAY

5:30 P.M., The Bridal Shop
One Hand, One Heart ..... Tony and Maria
6:00 to 9:00 P.M., The Neighborhood
Tonight ..... (Quintet and Chorus) Company
9:00 P.M., Under the Highway . . .
The Rumble ..... Riff, Bernardo, Jets and Sharks

A Directorial Point of View: The Shook-Up Generation*

When we look at life today, the tensions between peoples, the constant threat of war, the preoccupation with weapons of unequaled power, the universal training of young men in the arts of death and destruction, we cannot fail to see in adolescent gang hostility a distorted reflection of the atmosphere of the world itself. The ever more deadly combat of the youngsters, the aimlessness with which they fight, the potency of their weapons, the development of new and atrocious tactics, the wider and wider spread of conflict seem, as in a distorting glass, to mirror the conduct of nations.

We live in an era which glorifies violence and we must expect young people to be influenced by their environment. If we are shocked by what happens in the streets of our cities, we should be frantic with anxiety over the conduct of statesmen and nations.

We have begun to realize with great urgency that if this present way of dealing with our children is not changed to something with a little more respect to the fact that they are human beings, who wish to live in a non-violent society, then this problem of juvenile delinquency will plague our cities and nation for many years to come.

If we wish our children to live in a humane world, we must ourselves practice the precepts of humanity.

*Materials extracted from *The Shook-Up Generation* by Harrison E. Salisbury

Congratulations

To the Cast and the Crew of

WEST SIDE STORY

from

The Berkeley Beacon

SYNOPSIS OF MUSICAL SCENES

ACT TWO

9:15 P.M., A Bedroom

I Feel Pretty ..... Maria, Rosalia, Teresita, Francisca

Somewhere Ballet ..... Sung by Julie Spielman
Danced by Linda Boulanger, Michael Bryne, Braulio Castillo, Jonathan Stuart Cerullo, Kathleen Hassett, Bill Nagle, Meryl Natter, Eileen Perlman, Jim Raposa, Jennifer Watson, Procession: Patrick Kelley, Jack Mezo, Jon Potter, Kevin Young

10:00 P.M., Another Alley

Gee, Officer Krupke ..... Action, Snow-boy and Jets

1:30 P.M., The Bedroom

A Boy Like That ..... Anita and Maria

I Have a Love ..... Anita and Maria

11:40 P.M., The Drugstore

Taunting ..... Anita and the Jets

11:50 P.M., The Cellar

Midnight, The Street

Finale ..... Company

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Activities ..... NICK TURCO
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Member at Large DAWN STEINBERG

Executive Director/Advisor:
LEONIDAS A. NICKOLE

A Brief History of *WEST SIDE STORY*

In 1949, the director-choreographer Jerome Robbins proposed a project to composer Leonard Bernstein and author Arthur Laurents concerning a contemporary treatment of Shakespeare's *Romeo and Juliet.* At first the musical was to be called *East Side Story,* depicting a romance between a Catholic girl and a Jewish boy. Much to their regret, the creation of the show had to wait due to prior committments, and, therefore, the project was "frozen" for the time being.

A few years later, Robbins, Bernstein, and Laurents reconsidered the work, and came to the conclusion that the Jewish-Catholic theme was dated. When the project was finally reactivated, in 1955, that premise was abandoned, in favor of two teen-age gangs as the split factions—one American, the other Puerto Rican. Stephen Sondheim was brought in as lyricist, and the title was changed to *West Side Story,* in keeping with the new concept. The seemingly balanced order of neighborhoods were shaken with the arrival of the Spanish speaking immigrants, and newspaper headlines of the day screamed with news about stabbings, shootings, robberies, and murders committed by street hoodlums. Librettist Laurents brought the headlines to the musical stage.

West Side Story opened to enthusiastic reviews on September 26, 1957 at the Wintergarden Theatre in New York City. The production was produced by Robert E. Griffith and Harold Prince. The roles of Maria and Tony, as modern day Romeo and Juliet, were played by Carol Lawrence and Larry Kert. Chita Rivera portrayed the worldly Anita.

Robbins, in an interview at the time of the opening stated, " . . . In this show the members of the company have to do everything. They all do sing, and they all do act, and they all do dance. We don't have many singers per se, only four boys and two girls, but they all move very well . . ." He then went on to comment about the show itself by saying, "The subject matter of the show and the way we wanted to treat it made us want to use young people with little stage experience. We hired most of them through auditions, and found terrific talent . . . They applied themselves and opened themselves so completely. I was not working with already-formed personalities with mannerisms and habits. This was something very precious . . ."

The original run of *West Side Story* has an interesting background. After 734 performances, the producers found the box office sagging. They planned to take the show on tour only to bring it back later for an additional run of 249 performances, for a total of 983.

(continued)

The Jets: bottom l. to r., Jon Potter, Bill Martel, Denise DeLong, Christopher Clavelli; 2nd row: Neil Lyons, Greg Wine, Michael Byrne; back l. to r., Barry Gallo, Patrick Kelley, Martin Griffin, Scott Mullins

Jet Girls: back row l. to r., Linda Macchi, Moe Gilbride, Linda Boulanger, Tammy Bower, Kathleen Hassett; front row: Jennifer Watson, Julie Spielman

Sharks: front l. to r., Jonathan Cerullo, Kevin Young, Roger Rignack, Mario Cantone, Jim Raposa; back l. to r., Kevin Walker, Jack Mezo, Bill Nagle, Craig Martone; missing: Braulio Castillo

Shark Girls: bottom l. to r., Meryl Natter, Merri Sugarman, Debbie Gruttadauria, Soraya Rodriguez; 2nd row: Eileen Perlman, Dawn Sykes; top: Sybil Scoby, Lisa Gelabert, Dana West, Lynn Roderick

Monique Maria Martinez, David T. O'Donnell

Adults: Robert Haven, Terrence Donilon, Ted Cantone; missing: Michael Chopoorian

Rehearsal Scenes

from West Side Story

History *(continued)*

England embraced the Jets and Sharks in London for 1,040 performances. In the cast was George Chakiris as Riff, who later played Bernardo in the film. *The London Evening Standard* awarded *West Side Story* Best Musical of 1957.

The six million dollar motion picture was directed by Robert Wise and Jerome Robbins. The late Natalie Wood played the winsome Maria, Richard Beymer portrayed Tony; Rita Moreno, Anita; Russ Tamblyn, Riff; George Chakiris, Bernardo. The picture picked up 10 Academy Awards, among them Best Picture, Supporting Actor/ Actress (Chakiris and Moreno), and Director (Wise and Robbins).

Since the release of the movie over twenty years ago, there have been a few stage revivals, most of them in the sixties. The 1980 New York theatre season saw an exciting and vibrant revival of *West Side Story;* it reacquainted audiences, young and old, with this timeless, classic theatre piece, from the golden age of the Broadway musical.

ΑΠΘ

Congratulations
to the **THETA** brothers
in the cast and crew of
WEST SIDE STORY

Neil Lyons, Pat Kelley, Roger Rignack, Mario Cantone,
Craig Martone, Bob Zolli, Rick Noble,
Bruce Fowler, and to brother Leo Nickole, Director

Good Luck and wishing the
Musical Theatre Society
success for
West Side Story
and all other future endeavors.
MINORITY AFFAIRS

The Graduate Student Association Congratulates the Cast and Crew of

WEST SIDE STORY

TONIGHT—WON'T BE JUST ANY NIGHT:

TONIGHT IS YOURS!

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Master Carpenter . . . . . *Alan Fish*
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Master Electrician . . . . . *Bruce Fowler*
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Running Crew . . . . . *Barbara Abelson, Lori Defuso, Lori Baruch, Adam Gavzer, Howard Burnstein, Stan Stauffer, Bill Hemp*
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Props Crew . . . . . *Julie Pop, Braulio Castillo*
Scenic Artists . . . . . *Michael Franklin-White, Drew Francis*

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ΣΠΘ

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The Emerson Dance Group

A Look at the Musical Theatre Society

The 1969 graduating class donated money to the then Department of Theatre Education for establishment of The Musical Theatre Society of Emerson College. The Musical Theatre Society was then to begin its years as a visible organization on the Emerson College campus and community.

The force behind MTS is the desire to foster and promote an appreciation for musical theatre via teaching, training, and inspiring students to grow and become creative in every possible facet of the theatrical world. MTS members participate in all aspects of production; from box office to costume crew; from publicity to performing. However, the Musical Theatre Society is not just out to encourage "show business." It also emphasizes the concept of working together for one, ultimate goal: the musical production itself.

Along, and in conjunction with the education of musical theatre, MTS presents the **Award of Distinction** to persons who have distinguished themselves by enriching the American musical theatre, through writing, composing, directing, producing, performing, etc. In recent years, some recipients include Ray Bolger, Harold Prince, Shirley Jones, and David Merrick. MTS received the prestigious *New England Theatre Conference Regional Citation* in 1970.

Today, the Musical Theatre Society has come full circle since its inception, now being a non-profit, self-supporting producing organization that depends on many sources of income: Box office receipts, program sponsorship, and funds from alumni, parents, faculty, and administration.

MTS' continuing existence is largely due to the tireless efforts, enthusiasm, and generous support of its faculty advisor, Professor Leonidas A. Nickole. As executive director of the Musical Theatre Society since its birth in 1969, he and countless others over the years have been seen MTS grow, and provide education as well as entertainment for all of those who have participated in the world of musical theatre.

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Best Wishes
to
the cast and crew of
WEST SIDE STORY
from the brothers of **PHI ALPHA TAU**

Musical Theatre Society
Award of Distinction Recipient
1982

CHITA RIVERA

Musical Theatre Society
Award of Distinction Recipient
1982

MARTIN CHARNIN

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and the entire cast and crew

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from West Side Story

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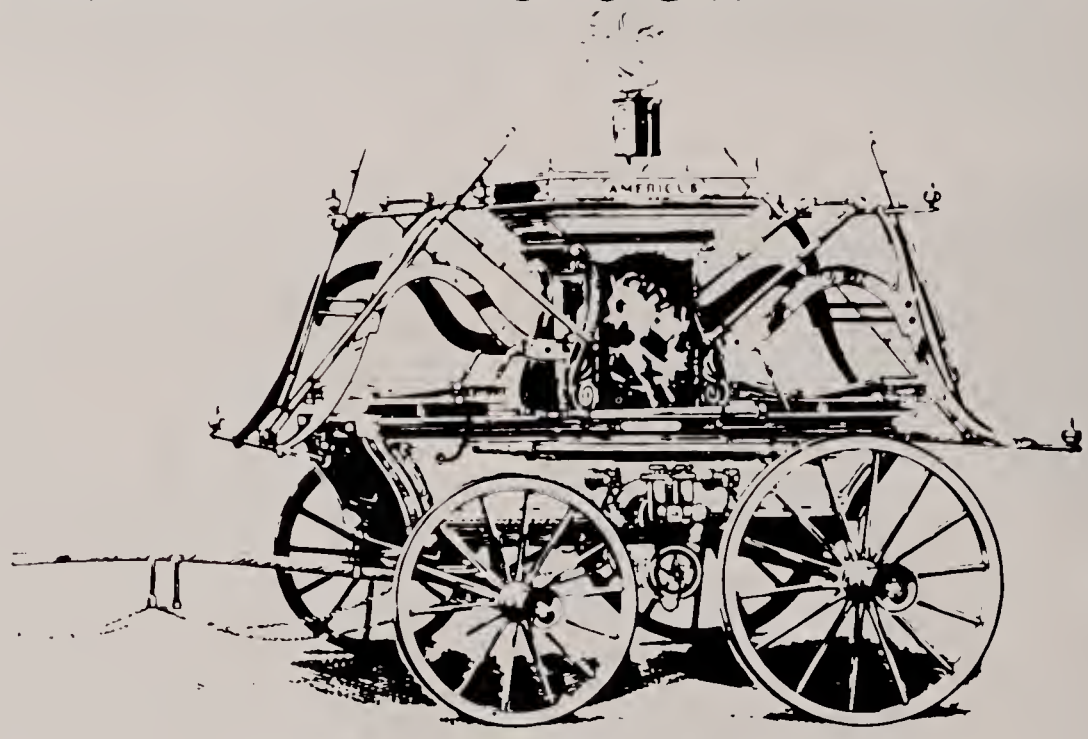

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